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TAYLOR UNIVERSITY'S

Mitchell Theatre

PRESENTS

TAYLOR UNIVERSITY THEATRE PRESENTS
THE JASON FRANCIS MEMORIAL SCHOLARSHIP SHOW

ANTIGONE

BY SOPHOCLES

ADAPTED BY JOE RICKE



ARTISTIC DIRECTOR

Faculty/Student Collaborative Scholarship in
Theatrical Archaeology
(with brief references to Kanye,
Beyoncé, and Aristotle)



Lots of people (OK, two) have asked me why we are doing this play at Taylor. Well, actually, someone asked a more interesting question. He asked me, after seeing the trailer for the play, if we were calling up evil spirits onstage. Let me handle the second question first. No. We are performing a text written by “pagan” Greeks who, at least in the play, are deeply religious. They called on the gods they had been taught to call upon by their culture.

The first question, however, like the play itself, is complicated. One obvious and uncomplicated reason for doing this play is that Tracy Manning, head of the Theater Department at Taylor (and my friend), asked me if I would be interested in directing a Greek play because Taylor hadn’t done a classical play in several years. Since she knew that I had previously translated Sophocles’ *Antigone* (and I maybe once or twice had mentioned how much I would like to direct it here), she suggested it. I hesitated for three seconds, so as not to be thought too eager, and then agreed.

Another reason, of course, is the reason you usually hear for people doing this play. And it’s a good reason. *Antigone* is incredibly relevant to our lives now. Its powerful and complex dialogue and performance of issues affecting all of us—life and death, heroism and cowardice, pride and humility, male and female, the gods and the state, submission and rebellion, civil disobedience and tyranny—still matter deeply in the 21st Century. We need to stop and think about that for a minute. Let it soak in. This play was first produced around 440 B.C. at the Dionysian festival in Athena. Three masked actors played all the roles. The chorus, also masked, danced and sang their hymns to the gods. Sophocles, without pen and paper (or a computer), sat down or stood up and wrote/recited this amazing play that still strikes true today. It’s enough to make a literature professor proud of his vocation.

In fact, *Antigone* is not only often performed, but it has been subject, several times, to rather heavy-handed adaptations. In Jean Anouilh’s *Antigone*, Creon is a Nazi sympathizer/Vichy government functionary opposed by *Antigone* as a French freedom fighter (the play was written shortly after World War II). Bertold Brecht’s 1949 play, in German, also used World War II as its background. *Antigone*’s brother was alive at the beginning of the play, but was arrested as a deserter and hanged during the show. In a prologue to the play, Teiresais, the blind prophet, directly addressed the audience, urging them to analyze the play carefully for its political content. Very Brechtian. Very relevant. Then.

Recent productions of Sophocles’ play haven’t gone so far as to actually change the story, but they set the work in a number of different settings,

mostly contemporary, in order to draw attention to whatever contemporary issue the director wants to highlight. Usually such productions play up the amazing dialogical confrontations between Creon and his adversaries—Antigone, Haimon, Teiresias—but have some difficulty with the chorus, the gods, the hymns, the elevated language (which they usually flatten) and basically everything else about Sophocles' play except . . . whatever the "issue" they have decided to focus on is. No doubt, the play can be done that way, and it can work amazingly well. I once set Shakespeare's *As You Like It* in the Woodstock-era. And *Romeo and Juliet* just after the Civil War. In Verona, Virginia (a real town not too terribly far from Mantua, West Virginia).

When Erin and I met to talk about set this summer, we knew that we were thinking of an ancient Greek palace/temple/courtyard for our design focus. But I remember that we took at least ten minutes for a last-minute consideration of whether we should scrap that idea altogether and set the play in contemporary Syria (and, of course, it could also effectively be set in Charlotte or Fergusson or any number of contemporary locations). The payoff in terms of quick and easy relevance would be huge. Soldiers in camo. Women in burkas. Police harassing women in the streets and civil rights violations everywhere. A loud politician blustering his way through something he's not equipped to handle.

The reasons we didn't do that was not that I'm old-fashioned. Although everyone knows I like old things, I like new things too. We blasted Kanye at one of our cast birthday parties. He's no Johnny Cash, but hey, times change. Anyway, the reason we did not go for "visual" relevance was that doing so would have meant we would be staging the play in what is actually the usual way these days. Almost a cliché, since Anouilh and Brecht. That way risks equating relevance with forcing the "other" (in time and place and, to some degree, ideology) into our time, our place, and our worldview(s). That is, for sure, a kind of relevance. But it can easily become not much more than looking in a mirror and listening to Kanye through our ear buds. Sophocles looks just like me and sounds just like us. Cool! Who knew?

There is another kind of relevance that requires more work, I think, of the cast and crew and director, not to mention the audience. But, in the long run, it's deeper, richer, and more dialogical, because we do our best to give the otherness of *Antigone* a chance to speak to us, rather than our telling *Antigone* what we want her to say. In that way, and in many others, I see this work as a work of integrative, collaborative scholarship, part of something we are called to do in university, part of something that links us with ages other than our own, with ideas that may trouble us as much as "relate" to us, theatrical traditions that may not look or sound or smell like what we are used to. The student/scholars involved in this production have gotten used to hearing me say things like: "more blood," "more crying," "more chant," "more weird," "more moan," and "you don't need to look at the other character when you speak to her." Or, perhaps more interestingly, "can you bark like a dog?" and "don't you know how to be slain in the Spirit?"

The story is here in all its relevance. A new king who quickly becomes a

tyrant, but with some method, complicated though it may be, to his madness. A heroic, young martyr, who would, almost certainly, not be fun to hang around with in the residence halls. A cowardly (perhaps) sister, with whom most of us might sympathize. And Teiresias, the blind prophet of Apollo, who finds that serving the gods and speaking their words is sometimes less than a joy, in fact, it is a kind of a wound. But here, too, is the weird, masked, chanting chorus. They are characters in the play (the elders of Thebes), but they are also the remainder and a reminder of earlier older, pre-dramatic rituals, in which they would sing and dance hymns to the gods at the great festival on the hillside of Athens (long before the ancient stone benches we still see on those hillsides today).

A century later, Aristotle, more a reader than a viewer it seems to me, argued that the plot was by far the most important part of a tragedy, and that other elements, which he called "spectacle" (like the chorus, like costumes, like music) were secondary. This production attempts to do a theatrical archaeological dig of sorts, getting back to the plays before Aristotle came to dominate our interpretations (literary and theatrical). What if, as I believe, the chorale hymns, the movement, the chanting, the music, the costumes, the masks, the spectacle were just as much a part of the greatness of these works, just as much of their appeal in to their original audience, just as much of what it means when we speak of Antigone. Of course, we can't know exactly how they were done, and we probably wouldn't want to exactly reproduce something anyway. But I believe we learn something important not just by the comforting relevance of the themes but by the disorienting strangeness of the dramaturgy.

Here too is the altar to the gods, more than a prop, the central focus of the playing space (literally, the dancing place or orchestra in Greek) in the theater at Athens. The disappearance of the altar, the bloody altar (as I imagine it), guts Sophocles' play of a "relevance" many contemporary productions and, perhaps, audiences would rather not encounter. Greek tragedy in general and this play especially are deeply religious. There are many conflicts, many loud voices, in Antigone, but nothing is more important to the play than the relationship(s) of human beings to the gods. It's a dark, troubling, complex presentation of the issue. Sophocles was never as simplistic as his later readers (see, Freud). The play presents different ways of thinking about the gods, especially their relationship to the state, their relationship to our morality, their relationship to fate. Apollo seems to want us to be humble and dutiful, to love our neighbors. Dionysus may want us to get drunk, bark like dogs, and have orgies (and perhaps eat our neighbors).

What is this? Pluralism? Different views of the gods? Maybe. Even the hymn to humanity, "The Universe is full of infinite wonders, but nothing is more wonderful than Man," is dialogical, complicated. Man is really, really great. And then he dies. So you'd better be humble and pious.

Also, here is the language, my language, my translation of the play. Many modern translations "flatten" the original, for the sake, again, of relevance. I get that. I mean, I'm down with that (how am I doing with relevance?). But Antigone was not written to sound like regular Greek

people talking, so that our job would be to make the characters sounds like regular American people talking or regular French people talking. It was, and Aristotle described this accurately, written in elevated language, with rhythm and music. It's poetry that is supposed to sound like something special, like something different is happening. Something big. So everyone needs to talk like Yoda, like Spock, or, at least, like Hamlet. Well, not exactly, but you get the idea. At the same time, it needs to be understandable without a boatload of footnotes. Of course, there are place and person and mythology references in the play that you probably won't get without a footnote, but I think you will still get the heart and soul of things. My purpose was to write the play in verse, mostly iambic pentameter (for the comic sentry I used prose, a nod to Shakespeare's clowns), with slightly longer, hopefully more majestic, lines for the chorus. I also felt free to repeat lines in the choral hymns or odes, just like we do with songs in Shakespeare or . . . in hymns. I assume that happened in the original. And I gave shorter, more sing-song lines for Teiresias, who sounds different not only from other "normal" humans, but also from the already different human characters of the play world. I'll admit, I'm proud of certain lines. Here's one of my favorite chunks: "It is the dead you know who never die, / Their lives a flicker in an endless night. / Do you think the gods with eternity in their care / Heed the commandments of this foolish king?"

One other "irrelevant" performance tradition in *Antigone* is the character named Messenger. The Greeks didn't believe in performing "obscene" actions on stage. Those ugly things occurred, supposedly, off stage and were reported by a messenger. What we lose, if we do lose (and some good friends of mine think we lose too much) from not seeing the action, we gain with the help of a talented performer who not only tells but enacts the horrifying details so important to the play. Could this strategy, too, teach us something, challenge our own assumptions about how theatrical (or cinematic?) art can do best what it wants to do. The point is catharsis, not titillating carnage. We see the results, but not the actions. I am horrified every night by the messenger's message. Yet that horror is mixed with an aesthetic appreciation of how well Sophocles wrote for the traditions of his day, and how well the tradition works even in our own day when done truthfully, by an actor fully committed to the process.

So, you didn't want an article, just director's notes. Sorry. But welcome to theater performance as a form of scholarship, which I think we always strive for in Taylor Theatre. Of course, I agree with Aristotle that the spectacle (actors voices and movement, costume, set, music, smoke, alien spaceships, filtered lights) can be overdone or, more precisely, out of synch, with a text. But as Beyoncé might say, "that's the risk that I'm taking" every time I collaborate with a text, a designer, actors, costumer, make-up artist, properties manager, musician, sound designer, and everything else that makes up a theatrical production. And, more importantly, with some obvious differences (like artificial lighting), Sophocles and company took the same risk.

My informed guess is that, whatever Aristotle read and thought, spectacle of all kinds, especially masks, costume, music, not to mention the

bodies, emotions, and voices of human actors, was a huge part of the experience of plays like Antigone . Athenian audiences, I assume, responded to the entire experience, as they should have. As the ancient collaborative artists who wrote and staged them hoped they would. As we hope you do.

Can the words and ideas and traditions and even stylistic choices of these ancient people, still speak to us? Really? I mean, after all, we like our poetry in three-minute snatches through earbuds and our images on screens, large or small. I think they can. I hope so. The students who have designed it, costumed it, lit it, embodied it, and performed it believe that it can. As a teacher, that's enough for me. I think even old Aristotle would be happy to see and hear it. After, that is, he had himself a good cathartic cry.

DESIGN CONCEPT

In the beginning of the design process we had to decide if we wanted to place the story of Antigone in its original ancient Greek time period or shift it throughout time. We settled on its original era so we could examine a historical time period we do not often explore. The idea was to blend the theatrical practices of when this show was originally performed and the architecture of the world these characters would have lived in.

A research image was the inspiration for some of the basic layout. The show takes place in the outer courtyard of a grand palace. A community meeting place with the backdrop of wealth and power. We did not want to create Greek ruins but instead portray ancient Greece the way it is believed things actually looked. There has been research done that has shown that Greek architecture was actually quite colorful using a variety of reds, yellows, and blues. Adding color to the set takes it out of the whitewashed ruins that we are familiar with and creates a war torn palace of 350 BC.

In addition, we wanted to allude to some of the conventions of Greek theatre. A typical Greek set would consist of a building in the background that would serve as the setting and be used for much of the entering and exiting. At the furthest downstage point there was an altar. The middle was left open for acting space. I took these conventions and adapted them to this version of the show. My desire is that this set creates an accessible interpretation of ancient Greece and its theatrical conventions while still creating an honest world for these characters.

~Erin Gaultille

PLAY SYNOPSIS

Previous to the action of *Antigone*, King Oedipus of Thebes blinds himself and sends himself into exile (accompanied) by his daughters, Antigone and Ismene, once he has discovered the long-buried secrets of his life. In short, without knowing it, he had killed his father and married his mother. Thus, Freud. And thus, Antigone, Ismene, and their two brothers are his siblings as well as his children.

Eteocles and Polyneices, his two sons, are meant to share rule in Thebes, but Polyneices flees and the city and gathers a great army from Argos to attack Thebes, defeat his brother, and take over as sole ruler. In fact, the enemy forces are defeated and the two brothers kill each other in combat.

Creon, the brother of Jocasta (the late wife of Oedipus) and, therefore, uncle of the four now-grown children, is the new king. And his first command is that the Eteocles shall be honored with a hero's burial but that Polyneices' body shall be left in the field to rot, the food of dogs and birds.

Antigone, loyal to her dead brother and to the traditional understanding of the gods, especially their attitude towards the dead, tries to convince her sister to help her bury Polyneices. Ismene, paralyzed by the family's tragic past and sure that "women" should never disobey the decree of a man (not to mention a king) cannot bring herself to join her.

The Chorus, representing the elders of Thebes, commonsensical men with much common wisdom but little courage to stand up to Creon, worry about but provide no resistance to Creon's rather new understanding of the gods as worried more about the city and the state than families and individuals.

A rather silly but surprisingly brave Sentry, set to keep watch over the body, comes to report that someone, "some . . . man," has buried it. Creon charges him to find the man who did so or face torture and death.

After a beautiful and famous song of praise to humanity—"The Universe is full of infinite wonders, but nothing is more wonderful than man"—the Sentry returns with Antigone, charging her with the burial. At first surprised and doubtful, but increasingly outraged (especially at Antigone's defiant attitude), Creon sentences her to death. Their great debate about our duties to the family, to the state, and to the gods is one of the greatest scenes in all dramatic history.

A series of characters confront Creon about his tyrannical decision, especially Haimon (his son who is also betrothed to marry Antigone) and the blind prophet Teiresias.

The play marches inexorably towards its conclusion "like a high dark wave, rising out of the ocean's depth, / Etching a path of death upon man's sandy shore."



The Kennedy Center

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

LIGHTING DESIGNER



Kevin Gawley

Kevin is returning to design his 29th production at Taylor. As a freelance lighting/scenic designer, Kevin's work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of *Jane Eyre*, the After Dark Award for his design of *Strong Poison*, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently Professor and Resident Scenic and Lighting Designer at the University of Louisville and has previously taught courses at Loyola University Chicago, the University of Illinois at Urbana-Champaign and the University of Wisconsin–Eau Claire. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin's lighting/projection designs were featured summer 2009 at Lifeline Theatre's productions of *Crossing California* and *Gaudy Night*.

SCENIC DESIGNER



Erin Gaultille

Erin is a senior Theatre Arts major who plans to work in scenic design following graduation. During her time at Taylor she has been the Master Carpenter for eight shows and made her on-stage debut in *A Midsummer Night's Dream* last season. Erin would like to thank her family and friends for sharing in her joy and to all of the directors for this amazing experience.

TECHNICAL DIRECTOR



Terrance Volden

Terrance is in his fifth year as Taylor Theatre's Technical Director. He graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent almost three years as a missionary outside of Chiclayo, Peru, working for Latin American Children's Fund as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and free-lance scene design and construction across Kansas and Oklahoma. His past work at Taylor includes scene designs for *Waiting for Godot*, *Freud's Last Session*, *The Cherry Orchard*, and *Wit*, along with directing *The Servant of Two Masters*.

STAGE MANAGER



Emma Wagoner

Emma is a sophomore Theatre Arts major from Anderson, IN. While at Taylor she has worked as an Assistant Stage Manager for *A Midsummer Night's Dream* and helped with the stage revolve for *The Marriage of Figaro*. Other credits include Ensemble for *Apple Tree*; Sally in *You're A Good Man, Charlie Brown*; Stage Manager for *The Little Mermaid Jr* and *Cinderella Jr*. Emma would like to thank her parents, Todd and Wendy, her sister Sydney and 2EO.

THE JASON FRANCIS MEMORIAL SCHOLARSHIP



In 2010 Taylor University and the Theatre program lost one of its most beloved and talented graduates, Jason Francis. In his honor a scholarship fund has been initiated which awards an incoming student majoring in theatre. Currently, there are no other theatre scholarships available to new majors.

The faculty joined with Jason's family and friends to fund the scholarship. We rejoice that we have been able to award this scholarship for a second year to Bradley Jensen who you will see tonight as Teiresias.

Our continuing goal is to raise an additional \$10,000 to ensure that the principal is large enough to sustain the grants for years to come. Will you consider partnering with us in growing the scholarship? If you would like to be a part of this process you can make a tax deductible contribution in any amount. Simply make your check payable to Taylor University and note "Jason Francis Memorial Scholarship" on the memo line.

You may also make a donation online at the Taylor website. On the home page scroll to the bottom of the page and click on "Give to Taylor." Thank you!

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ANTIGONE

*Alexis Jade Colón	Antigone
*Sean Sele	Creon
Bradley Jensen	Teiresias
*Rachel Erskine	Chorus Leader
*Andrew Paul Davis	Messenger
Evangeline Bouw	Ismene
Brandt Maina	Haimon
Grace Foltz	Sentry/Eurydice's Attendant
Hope Bolinger	Eurydice
Darah Shepherd	Chorus
*Tamara Peachy	Chorus
Steven Mantel	Chorus
Ty Kinter	Chorus
Benjamin Bethel	Oedipus/Creon's Bodyguard
*Abby Palmisano	Eurydice's Attendant
Hillary Jo Foreman	Eurydice's Attendant
Milo King	Boy
Ellie King	Young Isemene
Laynie Syswerda	Young Antigone

***Haze, fog, strobes, and incense
will be used in this
production.***

***Denotes Alpha Psi Omega Membership
National Theatre Honor Society**



Alexis Jade Colón

As a senior Theatre Arts major studying Professional Writing and Creative Writing, Alexis is thankful for the chance to put feet to this timeless text. Her favorite Taylor Theatre “roles” include: musician for Taylor Playback Theatre, Puck in *A Midsummer Night’s Dream*, assistant director/adaptor for *The Marriage of Figaro*, and acting coach for *The Miracle Worker*. Special Thanks: to her patient family, to Rachel Erskine, and to a God who has “borne our griefs and carried our sorrows.”



Sean Sele

Sean is a senior Theatre Arts major from Portland, OR. Some of his Taylor Theatre credits include: Taylor Playback Theatre, *A Midsummer Night’s Dream*, *The Marriage of Figaro*, *The Arab-Israeli Cookbook*, *I Love a Piano*, and *The Servant of Two Masters*.



Bradley Jensen

Bradley is a sophomore Theatre Arts major and aspiring director. Some of his Taylor Theatre credits include: *A Midsummer Night’s Dream* (Snout/Wall), *Rabbit Hole* (understudy for Jason), *Working* (Freddy/Charlie), and *The Marriage of Figaro* (chorus). He also loves working on productions at The Commons Theatre in his hometown of Alexandria, IN.



Rachel Erskine

When she is not wowing audiences on the stage, Rachel serves as Taylor Theatre’s costumer. A senior English Literature major and Theatre minor from Bolingbrook, IL, she has performed in *A Midsummer Night’s Dream*, *The Arab-Israeli Cookbook*, and *A Piece of My Heart*. Special Thanks: to Sara Bailey and to The S.W.C. for their love and support.



Andrew Paul Davis

Andrew is a senior from Fort Lauderdale, FL. He is a Film major minoring in Theatre, English, and Philosophy. His acting credits at Taylor include: *A Midsummer Night’s Dream* (Demetrius), *Rabbit Hole* (Jason), *A Piece of My Heart* (Man), *The Miracle Worker* (James), and *The Cherry Orchard* (Trofimov). His directing credits include: *No Exit*, *Agnes of God*, and *Red*.



Evangeline Bouw

Evangeline is delighted to be making her Taylor Theatre debut! A freshman Theatre Arts and Studio Arts major from Muncie, IN, her previous theatre credits include: *A Christmas Carol*; *Almost, Maine*; and *High School Musical*. Special Thanks: to God, to her family, and to everyone who has been a part of the production process.



Brandt Maina

A freshman from Nairobi, Kenya, Brandt is pursuing a BFA in Musical Theatre, and is thrilled to be making his Taylor Theatre debut! His theatre credits include: *The Wiz* (The Wiz), *Joseph and the Amazing Technicolor Dreamcoat* (Pharaoh), and *The Pirates of Penzance* (Sargent of Police). "Most of my previous roles have been comedic, so I am very excited about exploring this side of my acting. Thanks to Dr. Ricke for his great direction, and to the welcoming upperclassmen."



Grace Foltz

Grace is a junior Theatre Arts major from Charlotte, NC, who will continue to delight audiences as she pursues a Disney World Performer career. Her theatre credits include: *The Marriage of Figaro*; *The Arab-Israeli Cookbook*; *'Night, Mother*; *Curtains*; *The Curious Savage*; and *Beauty & the Beast*. "Thanks to my parents for their unconditional support, Tracy Manning for her wise mentoring, and Dr. Ricke for the opportunity to perform in this gorgeous play."



Hope Bolinger

A native of Hudson, OH, Hope Bolinger is a sophomore Professional Writing and Philosophy major well on her way to becoming an editor and literary agent. She is excited for her Taylor Theatre debut, and her previous theatre credits include *The Pirates of Penzance* and *The Father of the Bride*. Special Thanks: to her family, and to Second South English Hall.



Darah Shepherd

From Bluffton, IN, freshman Theatre major Darah Shepherd is proud to be making her Taylor Theatre debut! Her theatre credits include: *Vacancy in Paradise*; *Spy School*; *Don't Try to Wake Him*, *Hand me the Shovel*; *Virgil's Wedding*; *Hoodwinked & Hooded*; *Merry Murders at Montmane*; *Anne of Green Gables*; and *Romeo and Juliet*. "Thank you to Ms. Susan Kahn (my high school theatre director), and to my parents, David and Deborah."



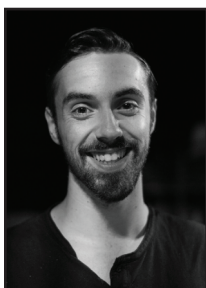
Tamara Peachy

Junior Theatre Arts major and playwright Tamara Peachy is from Kendallville, IN. Some of her favorite Taylor Theatre credits include: *Rabbit Hole* (Nat), *Tartuffe* (Madame Pernelle), and *Crimes of the Heart* (Lenny). "I would like to thank the Manning family, and Daphna Tobey."



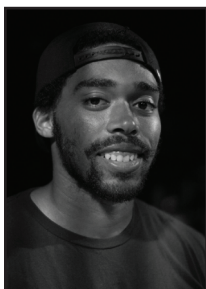
Steven Mantel

Steven is a freshman from Bartlett, IL, pursuing a BFA in Musical Theatre. He is excited to be making his Taylor Theatre debut in *Antigone*, and is looking forward to his roles in *Oklahoma!* (Judd) and *Gianni Schicchi* (Marco) later this season. His previous credits include: *Into the Woods* (Baker) and *Guys & Dolls* (Nathan Detroit). Special Thanks: to the cast, and to his family and friends.



Ty Kinter

Ty is a junior from Scottdale, PA, pursuing a BFA in Musical Theatre. At Taylor, Ty's credits include: *Twelve Angry Jurors*, *The Boys Next Door*, *Working*, *The Arab-Israeli Cookbook*, and *I Love a Piano*. Other acting opportunities Ty has enjoyed include: *Cats* and Monty Python's *Spamalot*.



Benjamin Bethel

Benjamin is happy to be making his theatre debut at Taylor Theatre! A freshman Film and Media Production major and Theatre minor from Nassau, Bahamas, Benjamin is pursuing a career in directing, performing, and writing for film. "I would like to thank my grandparents for their care and unending love."



Abby Palmisano

A native of Wheaton, IL, Abby Palmisano, a senior English major with a Music minor, is no stranger to the Taylor Theatre stage. Her credits include: *A Midsummer Night's Dream*; *Working*; *The Marriage of Figaro*; *The Arab-Israeli Cookbook*; *The Chairs*; *Dido & Aeneas*; *A Servant of Two Masters*; and *Kiss Me, Kate*.



Hillary Jo Foreman

From Anderson, IN, Hillary is a junior English major (concentration: Creative Writing), an author, an aspiring professor, and a faithful theatre-goer. We are thrilled to have her joining us for her acting debut! "Thank you so much, Dr. Ricke, for encouraging me to audition for this show. And thanks to my fellow cast members for welcoming me into the theatre community with kindness."



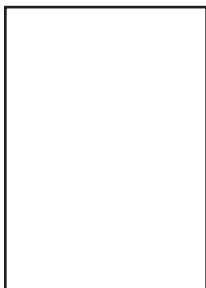
Milo King

From Upland, IN, Milo King is excited to be returning to the Taylor Theatre stage after performing in *Amahl and the Night Visitors* and *A Midsummer Night's Dream*. He is a 4th grader attending Eastbrook Elementary School. When Milo isn't performing with Taylor Theatre or at his home church, he enjoys playing baseball, soccer, and basketball, as well as reading and collecting baseball cards. Special Thanks: to his mom and dad for this opportunity.



Noelle King

Noelle is a 6th grader from Upland, IN, attending Eastbrook Elementary. She loves the arts, playing softball and volleyball, dancing, and reading a good Harry Potter novel. She has performed for four years in her church's Christmas productions, as well as in Taylor's *Amahl and the Night Visitors* and *A Midsummer Night's Dream*. "Thank you to my mom and dad, Dr. Ricke, and Abby Palmisano!"



Laynie Syswerda

A 4th grader attending Eastbrook Elementary School, Laynie is thrilled to be making her Taylor Theatre debut! Her other performing credits include participating in her church's Christmas shows and a production of *Annie*. Some of her hobbies include singing, reading, and dancing, and her favorite sports include soccer, volleyball, and tennis. Special Thanks: to her mom and dad, and to Abby Palmisano.

PRODUCTION STAFF

Artistic Director.....	Joe Ricke			
Production Manager.....	*Tracy Manning			
Scenic Designer.....	*Erin Gautille			
Lighting Designer.....	Kevin Gawley			
Technical Director.....	*Terrance Volden			
Stage Manager.....	Emma Wagoner			
Assistant Stage Manager.....	Andrew Baker			
Master Carpenter.....	Bradley Jensen Andrew Baker Steven Mantel			
Charge Scenic Artist.....	Jenna VanWeelden Megan McKecknie			
Properties Master.....	*Erin Gautille			
Costume Designer.....	*Rachel Erskine *Sara Bailey Grace Foltz Hillary Foreman Bradley Jensen			
Makeup/Hair.....	Grace Foltz Alexis Turner Bradley Jensen			
Sound Technician.....	Suzie Quinn			
Master Electrician.....	*Conner Reagan Abby Gonzalez Michaela Shake Megan McKechnie			
Publicity Designer.....	*Andrew Paul Davis			
Box Office Assistant.....	*Alexis Jade Colón			
House Manager.....	Lydia Mooney			
Shelby Sims	Kelli Jean Collins	Emma Horne	Katherine Kunz	Jessica Schulte
Paige Kennedy	Katherine Sanchez	Imani Muya	Anna Kaye Schulte	Lindsay Couvion
Canaan Passwater	Mica Evans	Joseph Mosse	Braden Alexander	Grace Bolinger
Matthew Parks	Lizzy Doty	Mary Newenhisen	Kara Diemer	Katrina Walton
Hannah Tolentino	Lauryn Chan	Sarah Davis	Ashley Burkett	Allison White
Kileigh Erickson	Emma Horne	Emily Russell	Luke A. Wildman	Lakeisha Eglous
Sarah Glett	Jori Hanna		Alisa Schaefer	Chester Chan

*Denotes Alpha Psi Omega Membership
National Theatre Honor Society

W elcome to Taylor University Theatre. If you are a regular supporter of our program we thank you for your encouraging participation over the years. If this is your first visit, we trust that you will enjoy our work enough to return - again and again and again. We have a distinct calling as a Christian liberal arts theatre program, reflected in our philosophical statement. We welcome your participation, your comments on our work, and any suggestions you might have to help us accomplish our mission.

Come Play with us. . .

T aylor University Theatre is a co-curricular educational program supporting the liberal arts mission of the University by providing a broad range of theatre experiences that span most theatrical periods, genres, and styles.

Plays that probe the human condition and reveal human action with integrity, authenticity, and a sense of “grace,” provide us the opportunity to understand better what is true about ourselves and others.

While individual plays may not necessarily reflect the ethos of the Taylor community, we believe that this theatrical pursuit of truth resides at the heart of a Christian Liberal Arts education.